

Atwood, Jesse

Drawer 19a

Artists-A


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Artists of Abraham Lincoln portraits

Jesse Atwood

Excerpts from newspapers and other
sources

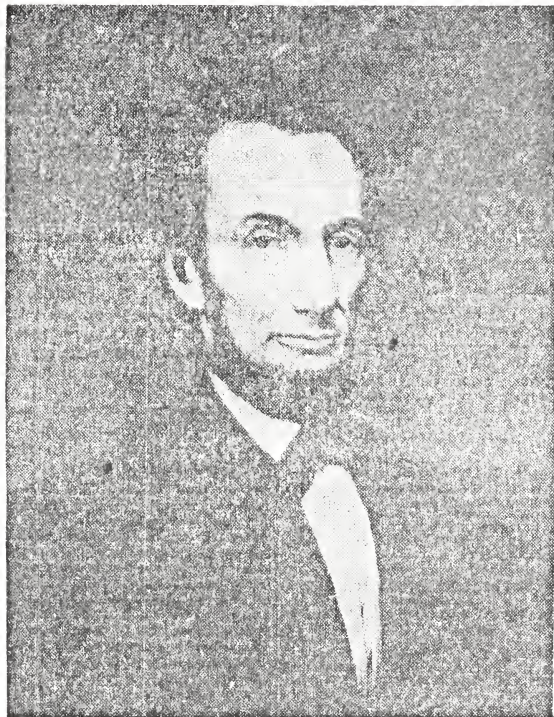
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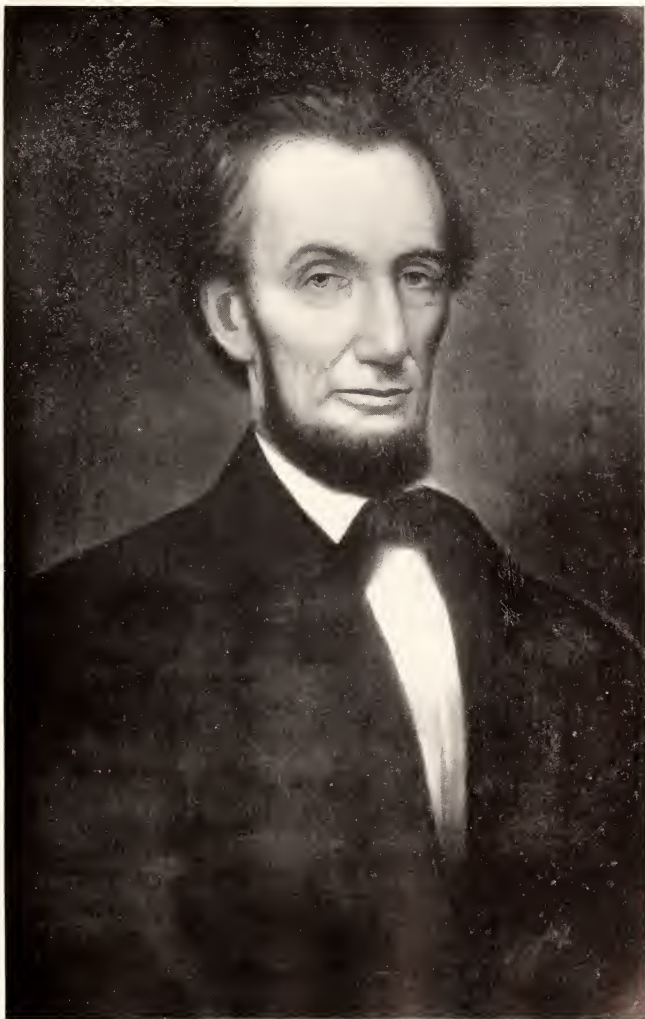
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<http://archive.org/details/artistso00linc>

UNFAMILIAR PORTRAIT OF FAMILIAR FACE



Abraham Lincoln as he looked when he left Springfield, Ill., for Washington, painted by Jesse Atwood. Owned by J. W. Young of Chicago.



(See No. 695)

ABRAHAM LINCOLN.

ABSOLUTE AUTHENTIC PORTRAIT, SAT FOR BY THE PRESIDENT ELECT, AND PRONOUNCED BY HIM IN A LETTER TO THE ARTIST AT ITS COMPLETION AS HIGHLY SATISFACTORY AND THANKING HIM, ETC.

695.—PAINTED IN 1860-61, At Springfield, By The Distinguished Philadelphian, Jesse Atwood, Who in 1847 made a Laborious Journey to the Battle Field of Mexico, in the Mexican War to Paint the Then Idol of the Country, "Old Rough And Ready" General Zachary Taylor, and Painted the General Besides Captain Bragg's Famous Gun; and for which the Artist Received the Unstinted Praise of General Taylor, and His Countrymen. Atwood also Painted Presidents Franklin Pierce, John Quincy Adams, and President Taylor.

ABRAHAM LINCOLN IS HERE PORTRAYED FOR THE FIRST TIME WEARING A BEARD, WHICH HE ALLOWED TO GROW AT THE END OF THE PRESIDENTIAL CANVASS WHICH MADE HIM PRESIDENT. THE PORTRAIT SHOWS LINCOLN THE MAN AS HE REALLY WAS AT THE TIME OF HIS ELECTION AND BEFORE "THE GLORY AND POMP OF WAR" HAD COMMENCED AND WHICH LED THE ARTISTS CARPENTER, MARSHALL, JOHNSON AND THE OTHERS TO PAINT AN IDEAL, RATHER THAN THE MAN AS HE WAS; ALL OF THEM WITH THE EXCEPTION OF ATWOOD WERE LED BY THIS IRRESISTABLE IMPULSE TO IDEALIZE HIS SUBJECT AND WHICH IS PATENTLY FATAL. FOR HISTORY WANTS TO KNOW THE MAN AS HE REALLY WAS AND NOT AS ARTISTS AND PAINTERS WOULD HAVE HIM APPEAR.

THE PORTRAIT WAS OBTAINED FROM THE ARTIST'S FAMILY DIRECT AND IS ACCOMPANIED WITH AN AFFIDAVIT IN THE HANDWRITING OF THE FORMER CHIEF JUDGE AND EX-GOVERNOR OF PENNSYLVANIA, S. W. PENNYPACKER, OF THE ARTIST'S GRANDDAUGHTER WHICH DETAILS THE INTIMATE HISTORY OF THE PAINTING. ABSOLUTELY NEVER BEFORE PUBLISHED OR ENGRAVED AND THE FINEST CONTEMPORARY AUTHENTIC PORTRAIT OF ABRAHAM LINCOLN EXTANT. PAINTED AND SIGNED BY THE ARTIST JESSE ATWOOD, 1861, SIZE 25 by 30 inches, WITH CONTEMPORARY GOLD FRAME, AND IN IMMACULATE CONDITION. \$1000.00

I will be pleased to lay before those interested the complete data which I have regarding this portrait and which is too voluminous to go into here. It is the only portrait of LINCOLN which he actually sat for on the market today. (See Frontispiece. Copyrighted.)

J. W. YOUNG

426 414 South Michigan Ave.
Telephone Harrison 6197
CHICAGO

May 24, 1930.

Mrs. Charles Arthur Carlisle,
Carlisle Manor,
South Bend, Ind.

My dear Mrs. Carlisle:

The large number of rare pieces of silver in the Norvell collection now being shown at our galleries, as well as the importance of several old English silver services and Sheffield Plate prompts me to feel that you would greatly enjoy seeing the collection. The rare antique jewelry in this collection fascinates those who are interested in fine old jewelry.

We hope that if you are in Chicago during the time that this exhibition is on at our gallery that we may have the pleasure of a call from you.

For some time I have wanted to have a chance to have a little talk with you regarding a very important portrait of Abraham Lincoln painted from life and regarding which I have full and complete documentary evidence in the way of affidavits regarding its history and ownership from the time it was painted until the present.

I cannot now remember but think it was possibly while I was talking with Mrs. Fish at her apartment in New York that she thought this might be of interest to you on account of your connection with the Lincoln Memorial.

This portrait was painted in Springfield in 1860 just after Mr. Lincoln's election and before his inauguration by Atwood, who came from Philadelphia for that purpose. Mr. Lincoln wrote Atwood a letter in which he stated that he considered it the finest portrait of himself that had ever been painted.

It would seem to me that nothing could be more appropriate for this wonderful Memorial in which you and your friends are interested than the portrait of Lincoln just as he appeared when our Central West gave him to the Nation.

The history, documents and affidavits by distinguished collectors, etc., who had owned this picture during years past are very interesting. Among those who have been at different times owners was the late Dr. Gunzaurus and the late Governor Pennypacker of Philadelphia.

There are some collectors of Lincolniana who are interested in the portrait but if you feel that this matter might be of interest for the Memorial I would be glad to have you advise me and would be pleased then to give you further details and send you the historical data so you could go over it yourself if you so desire.



Should be pleased to hear from you at your early convenience regarding this as one of these parties who is interested in this picture might wish particularly to take this matter up with me quite soon.

I am,

Sincerely yours,

A handwritten signature in cursive script, appearing to read "J. W. Young". The signature is written in dark ink and is positioned to the right of the typed name "JWY:N".

JWY:N

Grubbe m. tr.

MRS. CHARLES ARTHUR CARLISLE
GREEN MOUNTAIN FARMS
POST OFFICE BOX 677
SOUTH BEND, INDIANA

June 6th, 1930.

Mr. Paul V. Brown,
434 Illinois Bldg.
Indianapolis, Indiana.

Dear Mr. Brown:

The enclosed letter from Mr. J. W. Young, I have answered, telling him that I would not be interested. Don't know if you would be interested or not, so am simply passing it on to you for what it is worth.

With kind regards, I am

Very truly yours,

Aune S. Carlisle

ASC:GS



W. Warren
Referred to Mr. Hall

THE INDIANA LINCOLN UNION
126 STATE HOUSE
INDIANAPOLIS

OFFICERS

GOVERNOR HARRY G. LESLIE, HONORARY PRESIDENT
MRS. ANNE STUDEBAKER CARLISLE, PRESIDENT
WILL H. HAYS, VICE-PRESIDENT
MRS. JOHN W. KERN, VICE-PRESIDENT
THOMAS TAGGART, TREASURER
STANLEY COULTER, SECRETARY

June 11, 1930.

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MRS. A. D. COOK

PAUL V. BROWN, EXECUTIVE SECRETARY

Mr. Arthur F. Hall, Pres.,
Lincoln Natl. Life Ins. Co.,
Fort Wayne, Indiana.

My dear Mr. Hall:

Col. Lieber has suggested that I forward the inclosures to you. It has to do with an original portrait of Abraham Lincoln. If you are not interested perhaps you would be willing to have Mr. Warren investigate the matter and make recommendations to the Lincoln Union.

Of course we regret that unfortunate incidents delayed your arrival at Lincoln City, but it was good to see you if only for a moment.

Yours respectfully,



Paul V. Brown, Exc. Secy.,
Indiana Lincoln Union.

PVB:BP

LINCOLN LIFE
Referred to _____
REC'D JUN 12 1930
Answered _____
OFFICE OF PRESIDENT



Lincoln of the Far-Away Look

Unpublished Portrait by Atwood in 1860 Pauses on Its Wanderings in Chicago.

A new portrait of Abraham Lincoln is an event from the historical as well as the artistic or antiquarian standpoint, and the discovery of what is, perhaps, the most remarkable of the Lincoln portraits, is proved to be authentic by a host of affidavits and of personal recollections.

The portrait is at present in the possession of J. W. Young, a dealer in Chicago, who obtained it originally from a bookbinder in New York, who made its verification possible by the information that it had once belonged to Gov. Pennypacker of Pennsylvania. Its history, thus traced backward, is of sufficient interest, especially in view of the excellence of the portrait, to justify its repetition here.

The artist, Jesse Atwood of Philadelphia, had painted portraits of several of the Presidents (nine is the reputed number), among whom were John Quincy Adams, Zachary Taylor and Franklin Pierce. He went to Springfield, Ill., after the election of Mr. Lincoln in 1860, to paint the portrait in question, as is attested by articles in the local press of the time. Items in regard to the work, together with somewhat florid eulogies of Mr. Atwood's labors and talents, are found in the Daily Illinois State Journal for October 26, November 1 and November 14, 1860.

Two portraits were painted—one which long remained in the family of the artist and which later passed into the hands of a friend, and a replica which became the property of Mr. Lincoln himself, who wrote that he considered it the best portrait of himself ever painted. This letter was traced to an autograph dealer in New York, who has refused to divulge its present whereabouts, but its contents are confirmed by a statement of a Mr. Rankin made in about 1928.

Mr. Rankin entered the law office of Herndon and Lincoln as a law student at the age of sixteen and was there for about three years before Lincoln went to Washington as President. Although he did not remember the name of the artist, he perfectly recalled the painting of the portrait in question, which he immediately recognized when it was shown to him. He further added that it was to his mind the best Lincoln portrait painted especially noting the "far away look about the eyes" which other artists had failed to catch, and the lack of that idealization which in his opinion greatly marred the likeness in many later portraits.

This evidence is further confirmed by an affidavit made by Mrs. Clara V. Fisher, granddaughter of Mr. Atwood, which gives the further information that the "friend" into whose hands the Atwood portrait passed was Gov. Samuel Pennypacker of Pennsylvania. Gov. Pennypacker, when shown a photograph of the picture, recognized it at once, and wrote upon the back of the print the fact of his recognition.

It appeared from his statement

that during his term as Governor real estate operators in Philadelphia offered him a price for his Philadelphia home which he did not feel justified in refusing, permitting him to exempt such articles as he wished, but asking for an answer on the ensuing day. In the hasty making out of a list of exempted articles which followed the Lincoln portrait was forgotten, and it was therefore sold at auction and bought by Messrs. Barr & Co. of Philadelphia. They sold it to Curtis Walters of New York, who later sold it to Mr. Young, statements of both transactions being on record. Mr. Young sold it to Dr. Frank W. Gunsalus for the account of a friend, to be hung in a memorial room at Delaware College; but after Dr. Gunsalus's death, the administrator of Mr. Wright, who had the management of the Potter Palmer estate in Chicago, asked Mr. Young to resell the portrait again, and it was accordingly rebought from Mrs. Wright by Mr. Young.

That this curious history of the portrait's wanderings is true is proved by photostat copies of the papers of the time, telling of its making; by the affidavit of Mrs. Fisher and the autographed statement of Gov. Pennypacker; by the letter regarding the later sale made by Mr. Shellenberger, surviving member of the Barr firm, in 1926, to Mr. Young, and by a similar letter from Mr. Walters giving much the same information, together with the statement of Mr. Young himself.

NEW YORK CITY SUN
FEBRUARY 7, 1931

Paintings and Bronzes
by American Artists
Expert Restoring

Established 1897

Early American Antiques
Portraits, Prints, Furniture
Glass, China, Pewter

J. W. YOUNG

424-426 S. Michigan Avenue

Telephones Harrison 6196-6197

CHICAGO

March 19, 1931.

Mr. Louis Warren,
c/o Lincoln Life Insurance Co.,
Fort Wayne, Ind.

My dear Mr. Warren:

Knowing your broad knowledge and deep interest in Lincoln and anything pertaining to him, I thought you would be interested in seeing the distinguished portrait of Lincoln which we own. This portrait was painted by Jesse Atwood, from life in Springfield, just after Mr. Lincoln's election in 1860. Lincoln was very much pleased with the portrait and gave Mr. Atwood a letter saying it was the best portrait he had ever had painted.

This picture after the death of the artist was purchased from some of his descendants by the late Samuel W. Pennypacker, ex-governor of Pennsylvania, and at the time he purchased the portrait he secured a history from the granddaughter in which she states this was the portrait her grandfather painted of Lincoln. I have a statement on the back of a photograph of this portrait in which Governor Pennypacker verifies that this is the portrait which he bought from this granddaughter and regarding which she made affidavit.

Sometime ago I took the painting to Springfield and showed it to Mr. Rankin whom you will remember was in the law offices of Herndon and Lincoln about three years before Lincoln left for Washington. He remembered the picture and told me he considered the work the finest portrait of Lincoln he had ever seen since it was in no way idealized, and he also advised me that if I went to the State Historical Society and had the Librarian look over the files of the Illinois Journal published during the autumn of 1860, that I would find stories about Atwood being in Springfield and painting this portrait. We found these stories as he stated, and later had photostatic copies made of these stories.

This portrait painted from life is the only portrait of Lincoln I have any knowledge that can be purchased. All the other proven portraits of his painted from life are owned either by Museums or Historical Societies and will never come into the market.

Sometime ago Mrs. Carlisle of South Bend was greatly interested in this portrait and had hoped that she might get friends to join with her and secure it for the Memorial building, the organization of which she was President had under way, but her death of course called a halt to this.

I am advised that the Lincoln Life Insurance Company might be interested in the portrait which seems to me to be a much finer acquisition than anything else in the nature of a portrait of Lincoln that might be acquired. Will enclose herewith story about this picture which my friend, Charles Messer Stow of the New York Sun asked permission to run sometime ago. Please have the kindness to return this clipping to me as I should like to keep it for my files.



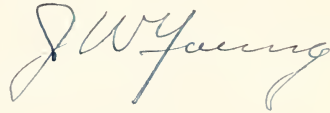
-2-

Have some nibbles to sell this picture just now to Eastern parties, but really feel that this picture showing Lincoln as the middle west gave him to the nation should remain in the middle west, and if the Lincoln Life Insurance Company is interested in the acquisition of this picture, I should be glad to learn about it.

Awaiting your favor,

I am,

Sincerely yours,

A handwritten signature in blue ink, appearing to read "J. W. Young". The signature is written in a cursive, flowing style with a large initial "J" and a long, sweeping underline.

JWY--CM



LAW:VL
Encl.

Director,
Lincoln Historical Research Foundation.

The first of these is the fact that the
 system is not a simple one. It is a
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Paintings and Bronzes
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Established 1897

Early American Antiques
Portraits, Prints, Furniture
Glass, China, Pewter

J. W. YOUNG

424-426 S. Michigan Avenue

Telephones Harrison 6196-6197

CHICAGO

March 27, 1931.

Mr. Louis C. Warren, Director
Lincoln Historical Research Foundation,
Fort Wayne, Ind.

My dear Mr. Warren:

Thank you for your good letter of the 20th inst. and return of the clipping from the New York Sun, which was duly received.

Most of the paintings which today are supposed to have been painted from life sittings were really painted from photographs or other documents either during Mr. Lincoln's lifetime or after his death. For instance, the very fine portrait of Lincoln which is owned by the Illinois State Historical Society painted by George H. Story who knew Lincoln well was painted within very recent years, in fact about ten years ago Mr. Story showed me the portrait in his studio before it was entirely completed. For this portrait our State Historical Society gave \$10,000, and I really think it was worth it.

The first time you are in Chicago I should like to have you see this portrait and go over with me the affidavits and statements of all parties concerned which prove beyond dispute that for this portrait Mr. Lincoln sat in Springfield in 1860, or if I thought it would interest you I would be glad to send you copies of these affidavits so that you might go over them yourself or show them to your friends who might be interested.

We are asking for this portrait \$50,000.00. The only other portrait that I know or which I really believe to be a portrait from life and which might possibly be bought at some time is owned in a private collection, and the party asks for it \$75,000.00 and probably would not sell it even if offered that amount.

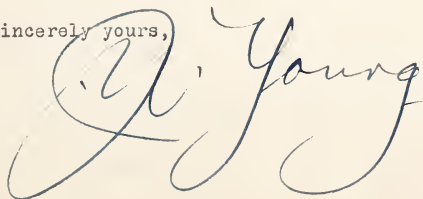
It seems to me that for the Lincoln National Life Insurance Company, this portrait of Lincoln by Jesse Atwood would be a most desirable acquisition, and probably the only chance they will ever have to obtain a portrait from life of the emancipator.

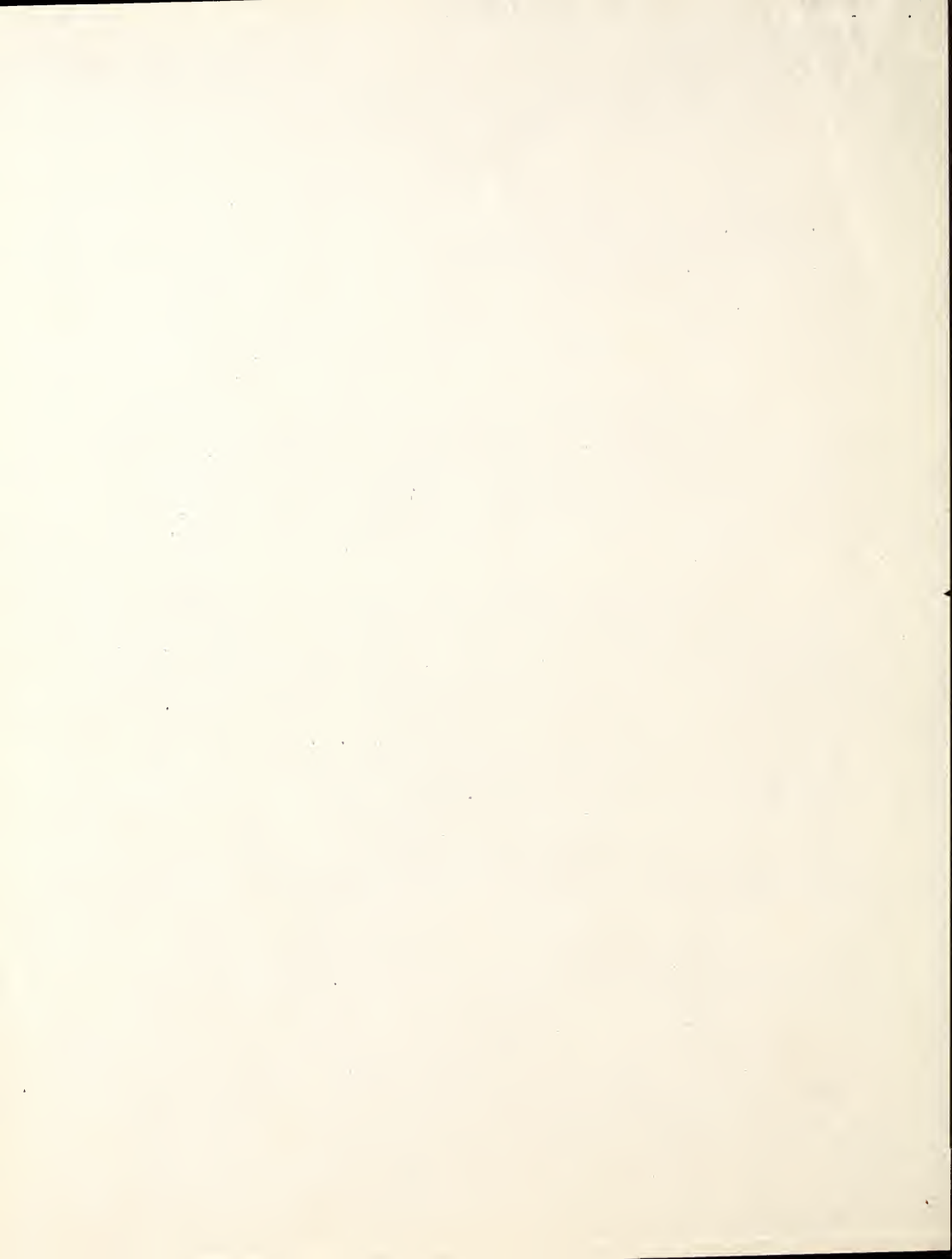
Trusting that I may have the pleasure of showing this portrait to you and if you would like to have me send the documents on to you showing its authenticity, that you will advise me at your convenience,

I am,

Sincerely yours,

JWY/OM





April 1, 1931

Mr. J. W. Young
424-426 S. Michigan Avenue
Chicago, Illinois

My dear Mr. Young:

Your letter containing further information about the Jesse Atwood painting is before me.

Of course I have known about this painting for some time and you may feel sure that on my first visit to Chicago I shall accept your invitation to see the painting.

While the price you have placed upon it does not seem out of reason, yet it would prohibit us from becoming a prospective purchaser as I am sure that an appropriation large enough to secure it could not at this time be made.

Items of this type, however, do not depreciate so that the time of sale would not make very much difference as far as the selling price is concerned.

Hoping to see you in Chicago some time, I am

Respectfully yours,

LAW:VL

Director,
Lincoln Historical Research Foundation.

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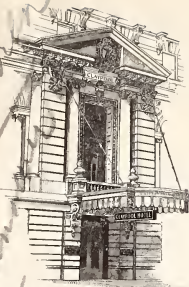
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The
CLAYPOOL
Hotel

GEO. G. CUNNINGHAM
GENERAL MANAGER

LINCOLN LIFE

Referred to *Mr. McAnales*

REC'D JUN 2 1941

Answered _____
OFFICE OF A. F. HALL

INDIANAPOLIS

May 29, 1941.

The "Gateway to Hoosier Hospitality"
(out)
Mr. Arthur F. Hall,
Lincoln Life Insurance Company,
Fort Wayne, Ind.

My dear Mr. Hall:

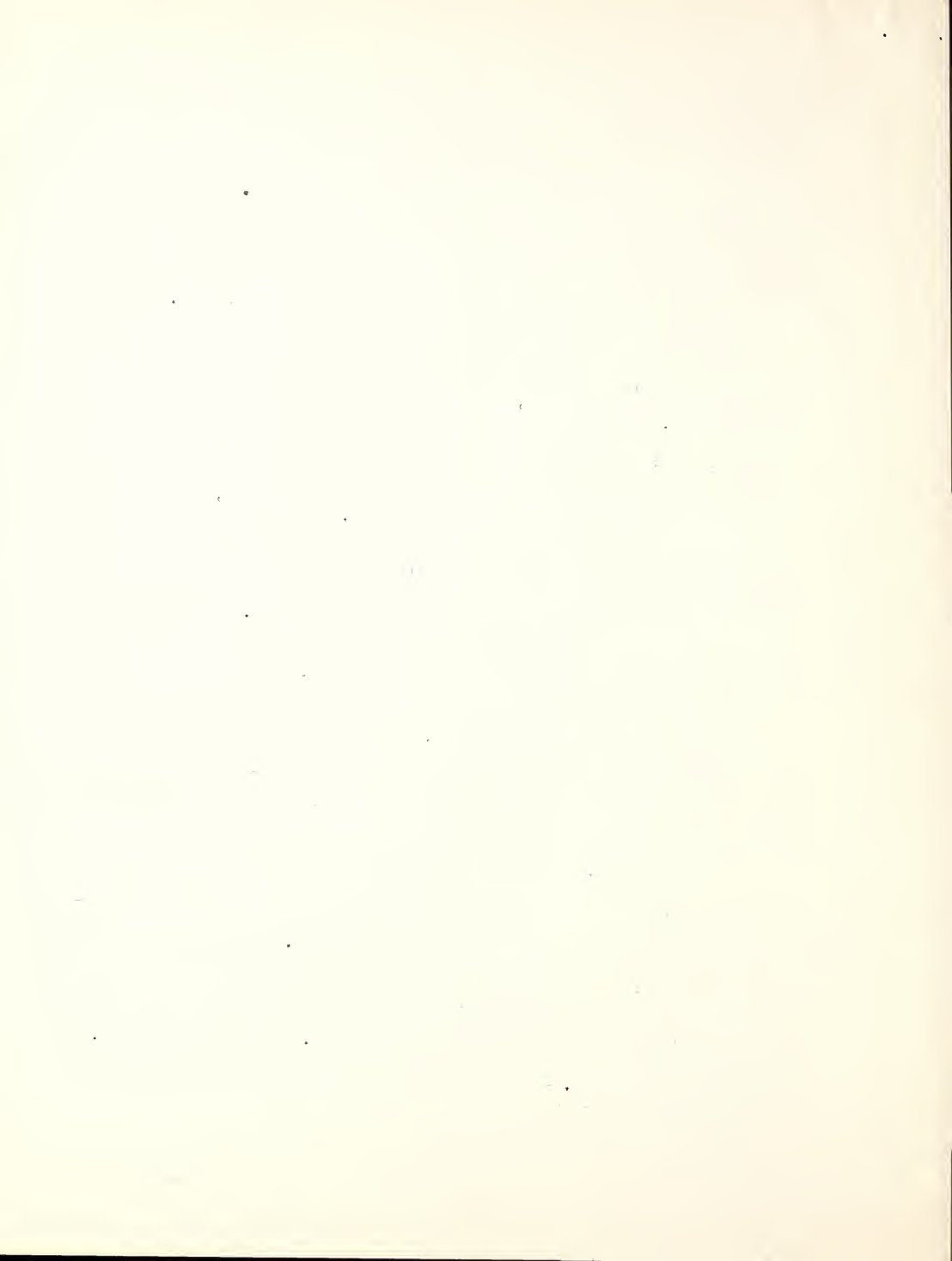
Two or three months ago when I was driving through Fort Wayne, I had my first opportunity to see your Lincoln collection.

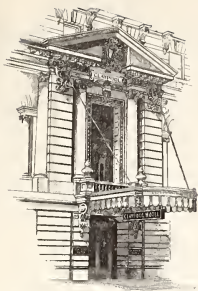
For many years at my Galleries in Chicago, we have been rather a focal point for a great many Lincoln collectors and have from time to time sold quite a number of rare Lincoln prints, letters, pamphlets, and of course a very large number of the more usual Lincoln items.

You are to be commended upon your good judgment in assembling these items which you have in your very comprehensive collection, on two accounts, viz. No insurance company could ever possibly make a better investment than you have made, and the material you have in your museum most of which is certain to become more valuable each year, and the advertising value is possibly even greater than you realize for I hear of your collection in a most complimentary way all over the country wherever I go, and there is just something about an insurance company who has officers that have done the wise thing you have done in making this collection that esteems that company in the minds of the people as possessing stability and reliability and I imagine that your agents who sell your policies know how to take advantage of this fact.

Back of it all, there must be a great satisfaction to you personally in having accomplished what you have in the way of giving the public who comes to your building an opportunity to enjoy your collection.

*Revised and
Indiana Lincoln
Memorial - and
under a
Mr. Hall*
A few days ago Mr. J. I. Holcomb came to this hotel and I showed him the two rare Lincoln portraits which I have. He advised me that I should write you about them, and so on a separate sheet I am giving to you the history and the facts regarding the Lincoln portraits which I have. I had hoped that Mr. Holcomb might feel that some of his friends might want some of these portraits for the Lincoln Memorial, - - that idea may materialize, but it has not taken any definite shape yet.





The
CLAYPOOL
Hotel

GEO. G. CUNNINGHAM
GENERAL MANAGER

INDIANAPOLIS

'The Doorway to Hoosier Hospitality'

#2.

I feel convinced that if you were to see the Carpenter portraits you would realize fully that they might easily be for all time the crowning items in your collection. Possibly you might be more interested in the Atwood portrait, which I am mentioning on this separate sheet.

I shall be here at the Claypool for a week or so. If this letter comes to you promptly, I shall be pleased to have you advise me whether this matter is of interest to you, and if it is, I should be glad to take the matter up further.

Sincerely yours,

JWY:B
enc.

J. W. Young
J. W. Young Galleries
430 N. Michigan Ave.,
Chicago, Ill.

*Mr. Mc Ardless is acquainted with
these Galleries*
H McD



PORTRAIT OF ABRAHAM LINCOLN

Painted by Jesse Atwood
at Springfield in
autumn of 1860.

You have in your library that comprehensive work "Lincoln in Portraiture" by Rufus Rockwell Wilson. If you will refer to plate #23 you will find an illustration of this portrait. How in name of heavens it ever got into this book I do not know for I have never met Mr. Wilson, nor do I know how he secured a photograph to make this plate. On page 143 he gives a brief and rather correct history of the picture.

I can add to Wilson's history of it as follows:

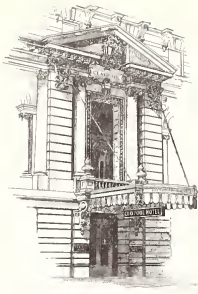
Governor Samuel W. Pennypacker purchased this picture from Clara Fisher of Philadelphia, a grand-daughter of Jesse Atwood. Pennypacker was an astute collector and with good judgment asked Mrs. Fisher to make affidavit to a statement in which she says that her grand father went to Springfield in the fall of '60 to paint Lincoln, either about or after election time, feeling certain that Lincoln would be so busy after he reached Washington that he would have no time for sittings, and Atwood had painted nine previous presidents, and knew how difficult it was to get sittings from a president.

Governor Pennypacker had a large house in Philadelphia filled with valuable things he had collected. Business was encroaching on the site of this house. Real estate men wanted to buy it. He had always refused to sell, but one winter while he was in Florida, a real estate syndicate sent representative to him, and made him a very big offer for the property. They had purchased all adjacent property and needed this. The governor told them that his house was full of his collection, and did not know what to do with it. They then made him a still higher offer for the house and its contents. He told them there were some things in the house he did not want to sell. He asked them to list the things he wished to reserve, and then the price of it would still stand. He accepted and forgot to except the Lincoln portrait, and this real estate firm sold the balance of the collection at auction, and this picture was sold with it, and bought by an old Civil war Colonel, Lindsay by name, from whom I purchased the picture.

I took the picture to Governor Pennypacker, and he stated the facts to me as I have related them above. I afterwards sent him a photograph of the painting, and on the back of it in his own hand writing, he states that this is a portrait of Abraham Lincoln painted by Atwood, which he purchased from the granddaughter and regarding which she made affidavit.

As Wilson states in this book I later took the portrait to Springfield and showed it to Henry B. Rankin, who remembered its having been painted in the Senate Chamber at Springfield, and said he regarded it as the best portrait of Lincoln he had ever seen and Wilson's statement regarding what he said is correct.

Shortly after this time, I sold the portrait to Dr. Frank Gunsaulus who came with a friend, Mr. Wright, who was then manager of the Potter Parmer estate and bought the picture. Dr. Gunsaulus told me the picture was to go to Wesleyan Methodist University at Delaware, Ohio. A short time after the death



The
CLAYPOOL
Hotel

GEO. G. CUNNINGHAM
GENERAL MANAGER

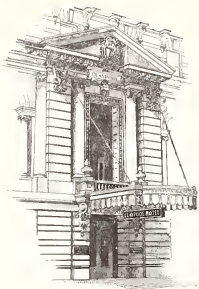
INDIANAPOLIS

"The Doorway to Hoosier Hospitality"

#2.

of Gunsaulus, O. A. Wright also died. The administrator of Wright's estate called on me and asked if I wished to purchase the Atwood portrait telling me that Doctor bought this picture for Wright. Also a fellow alumnus of Delaware College, but Wright left no provision in his will for such a bequest and his widow a rabid Southerner did not care to present a Lincoln portrait to a Northern Methodist College, so I again secured it.

This is a true and authentic history of this portrait.



The
CLAYPOOL
Hotel

GEO. G. CUNNINGHAM
GENERAL MANAGER

INDIANAPOLIS

"The Doorway to Hoosier Hospitality"

Atwood Jess

June 11, 1941

Mr. J. W. Young
J. W. Young Galleries
430 N. Michigan
Chicago, Illinois

Dear Mr. Young:

Your letter addressed to Mr. Arthur F. Hall has been referred to the Lincoln National Life Foundation for reply.

We regret exceedingly that our appropriations made for the acquisition of oil paintings do not include contemporary studies of Mr. Lincoln.

We are more keenly interested in interpretations by modern artists of certain episodes in the life of Abraham Lincoln which have not thus far been recorded on canvass. As far as I am able to learn, it will be our policy for some time to come to develop this program as we have it outlined.

Thank you for calling to our attention the availability of both the Atwood and Carpenter studies but we would not be interested in the acquisition of either.

Very truly yours,

LAW:BST

Director

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INDIANA UNIVERSITY

The University Libraries

BLOOMINGTON, INDIANA 47405

THE LILLY LIBRARY

TEL. NO. 812-337-2432

7 March 1980

Holman R. Wilson
Suite 725-Executive Park
Louisville, Kentucky 40207

Dear Mr. Wilson,

Thank you for your letter concerning your Lincoln portrait. As you might imagine, there is an extensive literature on Lincoln portraiture and many of the books on the subject should be available either in the University of Louisville Library or the Louisville Public Library. Unless your painting is one previously unknown, I suspect you will be able to document it quite easily.

If, however, you are unable to locate any information on it you may send us your photo of it and we'll see what we can do. If your time permits, you might enjoy coming to Bloomington to see the other Lincoln portraits we have in the Lilly Library. In addition to the Marion Blair painting, we have one by Carpenter as well as both the first and the last portraits of Lincoln painted from life, the first by Jesse Atwood and the second by Joseph Ames.

Yours sincerely,

William R. Cagle
Lilly Librarian

WRC/sp



WANTED CENTRAL INDIANA

knowledge and awareness, and (3) then determine their preferences on solutions to the problems.

HELP WANTED was featured for a four-week period on Indianapolis television station WTHR, and in the Indianapolis Star, Indianapolis News and Bloomington Herald-Times. Indiana University assisted in sponsoring the campaign.

Among the findings:

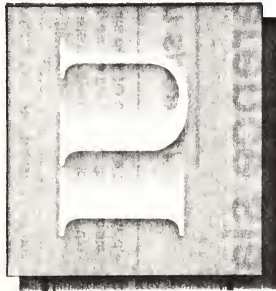
- 95 percent named the federal budget deficit and the effect of a substantial number of illiterate workers as the top two threats to the American standard of living
- 88 percent said businesses pay too much attention to short-term profits instead of long-term

improving the basic skills and education of the work force and 76 percent supported intensive "dropout prevention" efforts

- 81 percent felt U.S. companies are not investing enough in new products and equipment
- 66 percent said salaries should be based on performance rather than an automatic time

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The



Newspaper

Vol. 16, Issue 5

Feb. 14, 1992



Lincoln memorabilia at IUB

Joseph Ames' portrait of Abraham Lincoln (right) was first exhibited to the public on May 15, 1865 — one month and one day after Lincoln died from the gunshot fired by assassin John Wilkes Booth. The portrait now hangs in the Lincoln Room of IU's Lilly Library, located on the Bloomington campus (see story, Page 2).

Photo from Audio-Visual

Race differences

IU study shows demographic variances almost disappeared in Indiana during 1980s

By GEORGE VLAHAKIS
IU News Bureau

Major demographic differences between whites and African Americans in Indiana all but disappeared during the 1980s, writes an IUB demographer in a recently released study.

Fertility and migration rates for both racial groups in Indiana were virtually the same as the state entered the 1990s, according to an analysis of 1990 U.S. census results by the Indiana Business Research Center at the School of Business in Bloomington.

"As further census data becomes available, particularly information on economic status, income may replace black/white differentials as the predominant factor in demographic change," said Jerry McKibben, the Center's demographer and the study's author.

"This phenomenon represents a major departure from previous comparisons," he said. "Over the last 175 years in this state there have been major differences in the fertility, mortality and migration patterns of blacks and whites."

Indiana's population grew at a rate of 0.98 percent during the 1980s, compared to the U.S. growth rate of 0.9 percent. The growth rate for whites in Indiana was just 0.24 percent, which means that a higher percentage of the state's growth can be attributed to the increased population of other racial groups.

The growth rate for African Americans in Indiana was 4.25 percent; for Native Americans, 31.26 percent; and Asian and Pacific Islanders, 54.45 percent.

Hispanic Americans are not classified as a race in the census.

Continued on Page 3

Inside:

Teacher Education Council appointed -- Page 4
Folk songs being recorded for posterity -- Page 5
Axolotls part of IU research on healing -- Page 8

Lincoln memorabilia housed at Lilly Library

By JOANNE NESBIT
IU News Bureau

The Lincoln Room of IUB's Lilly Library houses several hundred volumes by and about the 16th president of the United States.

The vaults of the rare book, manuscript and special collections library protect a faircopy manuscript on vellum (a copy of a document done after all corrections have been made) of the 13th Amendment to the U.S. Constitution abolishing slavery.

And on the wall of the room devoted to the president called the "great emancipator" hang three portraits of Abraham Lincoln by three different artists. Each painting has its own fascinating story.

High on the wall opposite the entrance to the room are these words carved into a panel of burnished wood: "At the gateway to the country where Abraham Lincoln lived his youth, IU has established this Lincoln room for those who would study and gain inspiration from the

See photo, Page 1

life and work of the great American."

The panel itself is surrounded by green damask wallpaper, a reproduction of wallpaper used in the White House while Lincoln was president.

Below those words rests a bronze bust of Lincoln, created by sculptor Guizot Borglum. The bust sits on a marble base and attached to that are the president's words, "We, even we here, hold the power and bear the responsibility. We shall nobly save or meanly lose the last best hope of earth."

Gazing at those words are two portraits of the president, one hung on either side of the room's entry.

One of those portraits, painted by Jesse Airwood, was done in 1860. Lincoln sat for the artist in the senate chambers in Springfield, Ill.

Atwood made three copies of the portrait and kept one for himself. That is the one hanging in the Lilly Library.

The other portrait, by Joseph Ames of New Hampshire, who was a genre and portrait artist based in Boston, is the last portrait of Lincoln painted from life. It was first exhibited to the public on May 15, 1865, one month and one day after Lincoln died from the gunshot fired by assassin John Wilkes Booth.

A relatively small oval portrait of Lincoln stares across the length of the room -- across the chair that Lincoln sat on in a Bloomingdale, Ill., courthouse where he served as circuit judge. According to Helen Walsh, the library's tour coordinator, Lincoln requested something more comfortable than the "bench" to sit on while hearing a case, and the chair was brought into the courtroom.

Lincoln's steady eyes also reach from the oval painting across the room to the opposite wall where the desk he used in a Springfield,

Ill., law office stands -- the office he shared from 1841-44 with his law partner, Stephen T. Logan.

Unlike the other two portraits, the oval portrait was not painted from life, but rather from death after the artist saw the assassinated president's body lying in state in Indianapolis.

A self-taught painter who spent most of his life in the Bloomingdale area, a captain in the Civil War and one of Indiana's premiere painters, Marion Blair moved through the line of people viewing Lincoln's body. Then he went through the line again and again, returning to his easel after each trip to complete another part of the portrait.

The portraits, chair, desk, manuscripts and books of and about Abraham Lincoln can be seen in the Lilly Library, which is open 8 a.m.-6 p.m. Monday-Friday 9 a.m.-1 p.m. Saturday. The library is closed Sundays. Admission is free.

For more information, phone 812-855-2452

Oscar Robertson luncheon speaker

Business conference slated Feb. 25

By GEORGE VLAHAKIS
IU News Bureau

How can employees be motivated to work to the best of their ability and satisfaction? What can companies do to be ready for dramatic changes in the American economy and in the makeup of its work force between now and the end of this decade?

Those and other important questions will be addressed at the annual Indiana University Business Conference Feb. 25 at the Indiana Convention Center in Indianapolis.

Fred G. Steingraber, chairman and chief executive officer of A.T. Kearney Inc., a leading global management consulting firm; Paula Nelson, author, television commentator and senior vice president of SRI-Gallup; and a panel of experts from the Hudson Institute lead the roster of speakers who will address the conference.

Oscar Robertson, one of Indiana's greatest basketball players, will be the guest of honor.

companies.

Those attending the conference will hear directly from the experts who produced the book, including its two co-authors, about what their research means to the individual business person. They also will share their current thinking on economic and social trends.

The Hudson panel will consist of Leslie Lenkowsky, president; Denis P. Doyle, senior research fellow, and William B. Johnston and Arnold H. Packard, co-authors of *Workforce 2000*.

At lunch, basketball legend Robertson will share his insights from his careers on and off the hardwood.

"Big O" was a member of championship teams at all levels of competition, including at Crispus Attucks High School, the University of Cincinnati, the 1960 U.S. Olympic Gold Medal team and teams in the National Basketball Association. He was voted the all-time Mr. Basketball by the Associated Press in 1956. Robertson was inducted into the Naismith Memorial Basketball Hall of Fame in 1975.

chairman of Canadian firms Unigesco Inc. and Provigo Inc.; James L. Pate, president and CEO of Pennzoil Co.; and as Distinguished Entrepreneur, John R. Barney, president of Barney Enterprise Management Service Inc. of Crown Point.

In addition to the major presentations, participants may choose from six workshops meeting concurrently in the late afternoon. Sessions include "Effective Organizational Training: The Challenge of a Diverse Workforce," "Retailing Today and Tomorrow," "Winning the Business of Your Personal Financial Future: The Train is Leaving — Is Your Company Ready for 1992?" "The Business of the Arts" and "Managing Health Care Costs from the Perspective of the Employer."

Registration fee for the conference and luncheon is \$80 per person. Company sponsored tables of 10 are \$750. Registration deadline is Feb. 14, with only a limited number of registrations accepted after that date. For

[CATALOGUE 74]

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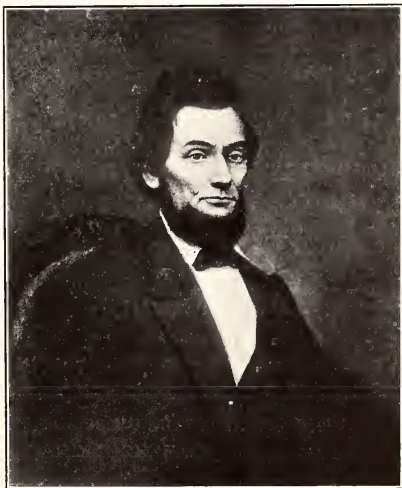
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1. LINCOLN, ABRAHAM. Bust portrait, with beard and mole on right cheek. Full face slightly to right of picture. Shows top of chair back at left. Oil painting, size of canvas 30x25 inches. Resembles the work of Jesse Atwood, Philadelphia portrait painter Civil War period. This painting hung for many years in the old Red Lion Inn at Second and Noble Streets, Philadelphia. An account of it will be found in the International Studio, June, 1920. Fine gilt frame, size 38½x33. \$1,080.00

SALE of PAINTINGS

2. **ANSON, ADMIRAL LORD GEORGE, 1697-1762.** Contemporary portrait in oils. Bust, white wig, heavily braided coat. Oval, 22x18. In antique oval frame. English School. \$135.00

He was engaged in protecting commerce on the Carolina Coast 1724-1735; commanded a squadron in the Pacific in 1740; sailed round the world, 1744.

3. **BUCKS COUNTY LIME KILN, at Buckingham, Penna.** Signed on back with title, "By Xanthus Smith, Sketched in 1858, Painted 1896." Clever little oil, 9x11 inches high. With men, oxen, cart and foliage. \$12.50

4. **DOGS. Two wire-hair terriers rooting at hole in ground.** Small oil painting by A. Mfield. Framed. \$22.50

5. **DOUCHESS DE BOURBON, nee Princesse Mathilde d'Orleans.** Ecole Francaise de 18e Siecle. Oil portrait by Mignard from the Duke Vendome's Collection. Fine bust portrait of an aristocratic, pleasant faced lady of middle age wearing large lace cap with blue bow, a lace shawl over her shoulders and a blue basque. Oval, 28 in. high by 23 in. wide. Appropriate gilt frame with neatly lettered plate giving data as above. \$125.00

A very good example of 18th century French portraiture and desirable as a decorative piece for a room furnished in the style of Louis XV or XVI periods.

6. **BURKE, EDMUND. (1729-1797).** Statesman. Entered Trinity College, Dublin, 1743; Middle Temple, 1750. Friend of America during the Revolution. Active in the impeachment of Warren Hastings of Daylesford in Westminster Hall 1788. Fine bust portrait in oils, after Reynolds. Size, 30 in. high by 25 in. wide. Rich in tone. Heavy gilt frame. \$285.00

7. **DOUGHTY, T.** American artist. View on the Hudson near West Point. 16x24 inches wide. Nice gilt frame. \$140.00

Exquisitely done in oils; summer scene, showing village with church spire in middle distance.

8. **DUTCH SCHOOL. 17th Century.** Portrait of nude child seated on cushion. 30 in. high by 25 in. \$90.00

9. **FRUIT AND FLOWERS.** Panel. 24x19 1/4 in. Signed and dated by J. L. Adams, 1880. The arrangement on a garden wall with Greek vase and broken flower pot is a happy idea in this colorful, large group of cut flowers and fruit. \$95.00

10. **HOLY FAMILY.** Italian, 17th Century. 17x23 in. wide. Modern gilt and black frame. \$70.00

11. **ILLUMINATIONS. Two Flemish miniatures, on vellum, 4 3/4 x 4 1/2 and 5 3/4 x 4 in.** Cut from a 16th century Book of Hours. The two, \$55.00

12. **ITALIAN SCHOOL. 17th Century.** Portrait of a Man. Size, 21x16 in. Old black and gilt frame. \$80.00

13. **HORSES BY ANSDELL.** Horse and mare in a field. Church and village in background. Signed, R. Ansdell, 1836. Size of canvass 25x30 in. wide. Neat gilt frame. Richard Ansdell, 1815-1885. Famous animal painter, R. A. 1870. \$105.00

14. **GARDNER, DANIEL.** (English portrait painter, celebrated for small pictures in oils and crayons, 1750?-1805). Portrait of a middle-aged gentleman in blue coat, attributed to Daniel Gardner. Pastel. About 9x8 inches. In antique frame. Fine. \$90.00

SALE of PAINTINGS

15. **INDEPENDENCE HALL, PHILADELPHIA.** A study sketch in oils of a mass of people in Colonial garb acclaiming some event of importance in front of the State House. In manner of Ferris. 8x10 inches. An attractive picture. \$22.50
16. **ITALIAN STILL-LIFE.** 18th Century. Fruit, tond stools and a red-breasted bird. 20x25 in. wide. Old gilt frame. Quaint. \$80.00
17. **JOAN OF ARC.** Style of Lusas Cranach. Panel, 16½ inches high by 12 inches. Special black frame 28½x24 in. Curious head of a young woman with odd headress, red cloak, deep blue background. \$160.00
18. **KAUFFMAN, ANGELICA.** School of. A pair of pleasing ovals, on copper, 11x9 inches. In uniform oval frame, antique. Each a half length figure of a lady dressed in red garment. Pair, \$77.50
19. **KNELLER, SIR GODFREY, 1646-1723.** School of. Portrait of a Boy. Size, 35x28½ in. \$125.00
20. **LANCASTER-SCHUYLKILL BRIDGE** and Fairmount Water Works, Philadelphia. Original contemporary oil painting possibly by Doughty. Size of canvass 19½x26 in. wide. Summer scene with canal boat going thru the locks in right foreground, man fishing from rock in center, a corner of the dam with Water Works buildings and the bridge extend across the middle distance with the hill and reservoir in the background. Wernwag's single-span bridge was considered a great feat of engineering. It was located at the Upper Ferry, just below Fairmount Dam and was destroyed by fire in 1838. \$135.00
21. **LANDSEER, SIR EDWIN, R. A. (1802-73).** A stirring portrait of a great dog in the most spirited style of this master of animal painting. 8x9¼ in. wide. In old frame. \$75.00
22. **MARINE BY E. MORAN, Signed.** Square rigged ship under full sail coming full on careening to a spanking breeze; bright day—blue sky peeps thru the white clouds. Bold headland in background, also other vessels. Very spirited. 17 in. wide by 10 in. high. \$45.00
23. **MINIATURE.** Portrait of Lady Ross after Sir Peter Lely. On paper, 5¼x4½ in. New Hogarth frame. \$20.00
24. **MINIATURE.** Portrait of Margaret Trotter after Wm. Robinson. On paper, 4x3 in. In neat black and gilt frame, oval opening. \$20.00
25. **MINIATURE ON IVORY.** Portrait of Nawb Sodut Alyhlm, half length, full colors. Medallion 1¼x1½ inches. Crimson drapery drawn to one side showing glimpse of a green background. Countenance with the peculiarly strong eye brows of the Mongol strain, small turban banded blue and red. Semi-military attire. \$12.50
26. **MINIATURE ON IVORY.** Portrait of Nawb Shawooddowlah, half length. Crimson curtain looped with gold showing blue background. Round turban, superb pearl necklace. Gold circle back of head as of sun rays. Long black moustachios. 1¼x1½ inches. \$12.50

SALE of PAINTINGS

27. **MINIATURE ON IVORY.** Tortoise shell round box covered with brass. 3 inches in diameter. On top finely painted ivory miniature portrait either of St. Charles Borromeo or of Pope Pius VII in pose of prayer or adoration. On bottom monogram "P. B." \$22.50

28. **MINIATURE ON PORCELAIN.** Bust of Schiller. Oval, 3¼x2 5-8 in. \$9.00

29. **MUSICIAN, PORTRAIT OF.** French, 18th century. Oval, 27 in. high by 22 inches. Antique gilt frame. \$375.00

Half length figure of a gentleman in green coat with powdered hair or wig, holding a sheet of music. Nice quality.

30. **PERSIAN MINIATURE.** Scene in a Persian Bath. Orig. painting, full colors and gilt. 5x8 in. high. Shows various stages of the toilet. Late 16th century. \$18.00

31. **PORTRAIT OF A LADY.** Full length standing. Attrib. Thos. Heappy, ca. 1810. 30x25 in. wide. Gilt frame. \$55.00

32. **PORTRAIT OF A YOUNG MAN** with silver and blue coat. School of Thomas Hudson (1701-1779). Size, 30 in. high by 26 in. wide. \$112.50

33. **RED COATED BOY.** School unknown. Half length of young lad with dog. 18th century, English. 26½ in. high by 21 inches. In antique maple frame. Nice old tone. \$112.50

34. **ROWLANDSON, THOMAS.** Original signed water color 9½x11 inches wide. Characteristic illustration of this famous English artist. Depicts gross old man drowsing in front of open fire, his right hand holding goblet of reddish beverage and resting on table with bottle and a smaller glass for his young and attractive wife who sits at the other side of the table. A dog at their feet yawns, while a maid peeps in the door and points to a note she holds and the head of a young gallant peering over her shoulder. \$70.00

35. **REDFIELD, E. W.** Landscape: "Springtime." Signed. 10x14 in. wide. New finished corner gilt frame, 14¼x18¾. \$80.00

A symphony in pink and pale green.

36. **WATER COLORS.** (a) Eldridge. Portrait of Earl Gray. \$45.00. (b) Haines, W. Signed, 1820. Portrait of a Lady. \$65.00. (c) Lonsdale, R. T. Portrait of Young Man. Pencil tinted. \$30.00. (d) Raeburn, style of. Portrait of a Man. \$50.00. (e) Waters, Charles. Portrait of a Young Man. \$50.00 Each in old frame. v. p.

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